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14 MAR 1902

THE JOURNAL OF INDIAN ART AND INDUSTRY

PRICE TWO SHILLINGS.

Vol. IX.

JANUARY, 1902] [No. 77.

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SPECIMENS OF INDIAN METAL WORK,

BY

J. H. RIVETT-CARNAC, Esq., C.I.E., F.S.A.

(A. D. C. to H.M. the King).

ILLUSTRATED BY

16 PLATES OF METAL WORK AND 2 PORTRAITS.

RAM SINGH DEL. MAYO SCHOOL OF ART LAHORE

Published under the patronage of the Government of India.

PHOTOGRAPHED, PRINTED, AND PUBLISHED BY W. GRIGGS, ELM HOUSE, HANOVER STREET, PECKHAM, LONDON.

LONDON AGENT—BERNARD QUARITCH, 15, PICCADILLY, W

IRON WORK.

From Objects and Drawings in the South Kensington Museum.

In 28 Parts, price 28/-.

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W. GRIGGS,

Hanover Street, Peckham,

London, S.E.

The Journal of Indian Art and Industry.

SPECIMENS OF INDIAN METAL WORK (II.).

BY J. H. RIVETT-CARNAC, ESQ., C.I.E., F.S.A.,

Indian Civil Service (retired); Colonel Indian Volunteers; Aide-de-Camp to H.M. the King.

The April number of this Journal (No. 74) contained some account of the metal wares of various parts of India, illustrated by the beautiful photographs taken by Mr. Griggs of specimens exhibited of recent years at the Imperial Institute. In that paper a hope was expressed that it might be possible to include, in a later issue, photographs of a portion of the collection of the great Lord Clive, now in the possession of his descendant and successor, the present Earl of Powis. The necessary permission having been very generously accorded by the owner, it is now possible to conclude the paper illustrating it with photographs of Indian work, which, besides the interest attaching to the specimens from their having been the property of one of India's most distinguished men, have the merit of being good examples of the work of those old days when the models were good, and when the craftsman devoted much care and time to every detail.

The remarks in the former paper related chiefly to the commoner metal work, much of it of considerable merit, to be found in most Indian bazaars, and which is well known in Europe by the collections brought home by tourists, and the contributions to recent Exhibitions in London and on the Continent. It has already been noticed that the standard of prosperity in an Indian household is marked by the vessels used in every-day life. As a poor family advances, earthenware pots and pans are replaced by vessels of brass or copper: the richer classes running to silver, or even gold, in their drinking cups and hookah-stands. A villager who has succeeded in reaching the metal stage, and who has set himself up in home necessaries, will, if good seasons or satisfactory trade have left him some margin, begin to think of investing his savings, and of laying up for a rainy day, and for the marriage and other ceremonies which will assuredly drain him later on. Our system of banks and cheque-books are unknown to village life. The old-stocking system of saving may have attractions for some, but it is accompanied with the disadvantages of possible theft, or loss. Long experience has established that the safest way to carry one's wealth, when it is but moderate, is on one's person. The village silversmith is busy when times are good; and days of scarcity or famine bring into the market not only occasional hoards of old coins, but silver and gold ornaments in immense variety, some of them of great merit and artistic value. The process of investment is in this wise. When the rupees of a successful sale are in hand, they are taken to the silversmith's shop; he, for a small fee, melts them down, fashions roughly a rounded bar, and bending it into a circle, fastens it on to the owner's arm, or on to that of the wife, or favourite child. Much art is not sought for by the poorer classes. It is enough to have the value there safe, and ready to hand. If times are bad, the bangle returns to the melting-pot; or, if the requirements are small, the bangle is unbent, a piece is snipped off from one end, and the remainder is hammered out into a lighter circlet, and is refixed on the seller's arm. The system may not compare favourably with the savings-bank book or the drawing of a cheque on one's banking account, but, if crude, is well understood, and sufficiently well adapted to Indian village life. It has, at least, little of the anxiety or uncertainty of other classes of investment, and experience has stamped it as highly practical. Those who have the time and inclination may see for themselves the process almost any day in an Indian bazaar. Some years ago, my wife and I were accompanied by Sir Mountstuart Grant-Duff, then a traveller in India, on one of our bazaar rambles, and our experiences were related by him in one of his publications. This is now related from my remembrance as an illustration of Indian life and business transactions. A villager had made a successful deal with some surplus cattle, and had been paid in rupees—a goodly cloth full. We followed him in his dealings. His idea evidently was that to carry home the bundle of coins would be inconvenient, and possibly risky. So he took them to a goldsmith in a neighbouring street, who, besides being a craftsman, was also a dealer in the metal. The contracting parties haggled for a time about the price and quality of the gold, and there was much gurgling and puffing of hubble-bubbles. When the preliminaries of the deal had been settled, and the rupees taken out from the cloth and carefully examined, counted, and weighed *en bloc* by the goldsmith, to ensure no excessive deficiency in weight, the pile was placed on neutral ground between the parties. The gold to be received in return was then carefully examined by the villager with the touchstone. The weights to be used were then tested by the help of a new

rupee, which weighs exactly one *tolah*. After this, the gold was weighed out by the goldsmith, and with the purchaser's assent, placed in the crucible on the charcoal fire alongside. During each process, the villager watched the gold as a cat would a mouse, to ensure that no alloy was introduced and no tricks played, managing the while to keep a part of his eye on the silver store in the centre. The soft, pure metal, when sufficiently heated, was roughly shaped into a narrow bar, like a rounded stick of sealing-wax, as noticed for the silver bangle. The gold was then again weighed, to prove that there had been no trickery in any of the processes, the purchaser keeping watch as intently as before. Satisfied that all was correct, he raised his arm, and the bar, which had been bent into a circlet, was securely fixed above the wrist, and the wealth was secure against anything short of a personal assault and violent robbery. The goldsmith then transferred the rupees to his side, and the transaction was completed with a further gurgling of the hubble-bubble. The bangle was entirely without ornament, and had been invested in for its intrinsic worth. Artistic treatment costs over and above the value of the metal, and such luxuries come later, when there is more in hand than can conveniently be carried in a bangle. One reads something of the same system of a currency in the romances in which the noble breaks a link or two off his golden chain and gives largesse.

If ornament is required, it can be had in time, but the workman must not be hurried. The implements used are very simple, and it is generally a matter of surprise to all travellers that delicate work can be elaborated with the clumsy-looking tools of the bazaar. But long years of practice, a delicacy of touch, and care and patience, produce quite marvellous results, as many beautiful spec[illegible]ed at recent Exhibitions will shew, and most of which have been made in the poor-looking quarters of Indian bazaars where one would hardly expect to meet with such treasures.

However, it is not proposed to include in the illustrations accompanying the present paper, selections from the many collections of Indian jewellery, or of objects used in personal ornament, which must remain for a future occasion. But it may be noticed that, under this heading, the variety is enormous, and that Mrs. Rivett-Carnac collected, in a comparatively short time, some seven thousand specimens shewing the most artistic forms, and those chiefly in use. The collection was exhibited at South Kensington and elsewhere, and is well known, and some examples may be selected to accompany a further paper on a future occasion. The only example of Indian jewellery now figured is a bracelet from the collection of the Earl of Powis, which will be noticed in its proper place. In India, as elsewhere, the designs for the jewelled and metal chaplets, necklaces, and other personal ornaments, were originally taken from plants or flowers, the blossoms, stems, leaves, and often seeds strung together for ornament being copied in more lasting material. Some of the most beautiful designs in the collection above referred to were in lac, a substance resembling sealing-wax, which admits of the forms of the flowers being readily modelled and accurately copied. Some portions are gilt, others painted in colours to represent gems, and an excellent result is secured at a low price. These ornaments are used by the poorer classes, and by women of the wandering Brinjara tribes. Of the metal ornaments the cheapest and commonest are of zinc, or lead. Most of these are cast, many of the forms being excellent, and following the patterns used by the rich in their silver and gold decorations. The anklets of zinc, worn by the poorer classes, are very large and of great weight, and it is a matter of surprise to Europeans that women working in the fields, and busy on household duties, can support such great encumbrances. But in India, as elsewhere, "*il faut souffrir pour être belle.*" The women of the richer classes wear these anklets in silver, though not in such colossal size. Sometimes two or three of these anklets are piled one on top of the other. Anklets are seldom worn in gold, to put gold on a woman's feet being to mark her out as a very special favourite. Among the richer classes ornaments of gold are loaded on to almost every other part of a woman's person, and the variety of chaplets and other ornaments for the hair, earrings, nose-rings, necklets, bracelets, armlets, girdles, anklets, and toerings is immense.

The objects included in the illustrations, and which have to be noticed in the present paper, are chiefly those which the higher classes use in table service, or in ceremonials such as *durbars*, and formal meetings, and represent the plate of a European establishment displayed on special occasions. All Indian potentates have sets of more or less magnificence of silver, or gold-plated, or gold; sometimes of gold inlaid with precious stones. The rich merchants, and those accustomed to entertain visitors with some ceremony, also have their more modest equipment of silver platters for *pan* leaf, boxes for the betel-nut, and a vase or bottle for attar of roses, or rose-water, offered to the guest before leave-taking. The high European officials who hold *durbars* are also provided with sets of these necessary ceremonial accompaniments, and some of this plate, handed down from the days when everything in India was done on a magnificent scale, is very handsome.

Several of the plates attached to the current number include photographs of *durbar* sets of the above description brought home from India by the first Lord Clive, and probably constantly used by him in the ceremonial receptions during the latter part of his marvellous career in India.

The interesting story of the boy of a great Shropshire family, who went out to India at an early age, rose there to the highest distinction, and did so much for his country in laying the foundation of our Empire in India, is well known, and need not be recapitulated here. Mr. Griggs has added a portrait of the great soldier-statesman as a fitting accompaniment to the plates of the specimens selected from the Powis collection, obligingly lent by the present Earl, who has succeeded to the honours and possessions of his celebrated ancestor.[1] The portrait is from a picture by Nathaniel Dance, and engraved by Bartolozzi.

The next plate of the present number, 100 in the series, includes, among other photographs, a jade vase, set in a network of gold, jewelled in rubies and other precious stones, following the graceful form of the vase, which is in the well-known shape of the *serai* or Indian water-bottle. The vase was probably used for *attar* or essence of roses, in ceremonial *durbars* or receptions in India. Jade of this size is extremely valuable, and is brought to India from the northern and eastern adjoining countries. The platter accompanying the vase in the photograph, is of silver-gilt, embossed, portions of the metal being left white, so as to give the effect of flat or rose diamonds being set in the gold. These platters, of which several are shown in later plates, are used in *durbar*, for serving betel-leaves, which are handed round to the guests at the close of the ceremonials, or as salvers for the rose-water bottles of a later plate in this collection. The platters are first turned on the wheel, the pattern being hammered out by hand, and the work is regular and excellent.

Plate 101 includes a gold and jewelled tiger's head, from the throne of Tipoo Sultan, a later acquisition of the Clive collection, and probably brought home by the second Lord Clive (created Earl of Powis), who was at one time Governor of the Madras Presidency. The other two specimens on this plate are both jade, jewelled hookah bowls of a somewhat similar type to the vase noticed in Plate 100, and formed part of the necessary paraphernalia of a great man's outfit at a time when Europeans in India lived much more in native fashion than now, and when the "*Sahibs*" smoked the hookah instead of the cigarette of to-day. The jewels on the bowls are set so as to resemble the flowers and leaves of plants, in a manner which is graceful and effective, and these and the other pieces of the same set, which follow, are all good specimens of a time when European influence had not come to disturb the native craftsman.

The two upper specimens on Plate 102 are of the same type as the foregoing, and appear to form part of the same set. The dome-shaped casket was probably used for areca nut, handed round with the *pan* leaves at *durbars*. The stand on the lower line to the left seems to belong to the set in which the platter of Plate 100 is included. The flowers form the support of a small vase for *attar* of roses, used in the manner already noticed. No. 4 in this plate, the only specimen of personal ornament figured, is one of the massive bangles or bracelets of a purely Oriental type, and of a form which is frequently to be seen reproduced on a somewhat smaller sc[illegible] Indian jewellery.

Plate 103.—The jewelled mouthpiece of the hookah-snake belongs to one of the sets already noticed. N[illegible] in order follow further portions of the silver-gilt *durbar* service of the platter of Plate 100. The vase and cask[illegible] are both treated in the manner already noticed, the silver being embossed and gilt, whilst small, sunken, leaf[illegible] shaped depressions, at regular intervals, are left of their natural colour, so that at a distance they have the effect of table diamonds set in the metal. The box is much of the same shape as the filigree silver articles in a later plate, and was probably used for betel leaves and areca nut. This plate also includes a dome-shaped box and hookah, greatly resembling those of the preceding plate, but smaller and differing slightly in treatment.

In Plates 104, 105, 106, 107, follow the remaining articles of the silver-gilt set, the attar-of-rose phial placed among the flowers in the stand at the top of Plate 104 differing but little from that noticed in Plate 102; whilst the hookah-bowl is of the same shape as its jewelled predecessors, only made of less valuable material.

The rose-water vases or sprinklers, which follow on Plate 105, are of the long-stemmed type general throughout India, and are graceful and well-proportioned. At the close of a *durbar* the visitors are served with betel leaves and areca nut, and are sprinkled with rose-water from vases of this sort. This ordeal is pleasant enough, and not so severe as the anointing with attar-of-roses, which is of substance nearly as thick as treacle. Those present are served, according to rank, by the Maharaja or personage presiding at the *durbar*, or by his minister, or by attendants. An important visitor will receive a liberal supply of the strong-smelling essence, the small fry getting little, or none. A European receives his share on his handkerchief, but an Indian receives it on his clothes. That was at least, I believe, the old fashion; and I well remember, many years ago, a native officer of the old Nagpur contingent, a man of high rank, undergoing the ordeal. He was in command of the escort of the local Governor, who, on a tour through the Province, visited a native magnate. The commandant had provided himself with a new uniform of the light blue cloth then worn. Being of old family, he was singled out by the native

[1] Lord Clive's son and successor was created in 1794 Earl of Powis, and received among other titles that of Viscount Clive, the present Earl being fourth in direct descent from Baron Clive of Plassey.

Chief, who smeared the uniform liberally with the brown decoction, so that the honour, necessitating a new coat, was a costly one. The remaining platters of the set, used for the garlands of flowers, or necklaces of rich kincob placed round the guests at the close of a *durbar*, are of the types already described, and call for no special notice.

On Plate 109 is figured a part of a *durbar* set in delicate silver filigree, formerly the property of General Carnac, M.P., Commander-in-Chief in India, and now in possession of my sister, Mrs. Tilghman-Huskisson. The rose-water sprinklers and caskets are used in the manner already described. They differ from the foregoing specimens not so much in shape, as in the delicate silver filigree work, probably of Southern Indian manufacture, with which they are ornamented. General Carnac, who was a member of an ancient Breton noble family which emigrated to this country at the time of the revocation of the Edict of Nantes, entered the military service of the East India Company, was one of Clive's lieutenants at Plassey, and subsequently became Commander-in-Chief in India. He returned to England at one time as a Nabob, entered Parliament, and married the daughter of my great-grandfather, Mr. Rivett, M.P. and High Sheriff for Derbyshire. The set has a curious history, and can claim some remote connection with the Powis collection already noticed. The second Earl of Powis found the set, marked with General Carnac's[1] name, among a large number of Indian articles which he had inherited, and good-naturedly saying that the specimens ought to belong to the family, gave them to my father, the late Admiral Rivett-Carnac. Whether they were given by General Carnac to the great master under whom he served, or sold, or got mixed up with Lord Clive's possessions when these officers were marching together, there was nothing to show.

Mr. Griggs has included among the plates a photograph of Mrs. Carnac, the wife of the General, from the celebrated picture by Sir Joshua Reynolds. The picture, which is now in the Wallace collection (having been unfortunately sold by the late Sir J. Rivett-Carnac, Bart., M.P.), is well known, and has been engraved by Smith and others. In connection with this picture it may be noticed that, during the recent craze for mezzo-tints, a print sold at Christies' reached the record price of 1160 guineas, or about ten times as much as was paid to Sir Joshua for the original picture.

The remaining plates represent Indian work of a much later date. The large rose-water bottle on No. 110 follows the old shapes, whilst its companion, though embossed with deities from the Indian pantheon, approaches the familiar design of the conventional bottle. The silver bowl, occupying the third place, is of Burmese work in high relief, somewhat similar to those figured in the plates of a former issue.

The *serai* and the Persian water vessel of Plate 111 are Indian in shape, though the former appears to have suffered somewhat from improvements, and lacks the more graceful outlines of the *serais* of the ordinary type. The [illegible] is of very delicate and tasteful filigree work, representing leaves and blossoms.

There may be more than one opinion regarding the merits of the tea-pot and sugar-basin of Plate 112. They [spe]ak for themselves, and as there is a demand for them in this shape, some, at least, are likely to be satisfied. [B]y itself, the upper specimen is hardly open to objection, and the workmanship is good.

Of the remaining specimens, the last two are distinctly Eastern, and will commend themselves to many. They are similar to those that come from Bokhara; and the last is specially quaint and practical with its bird-like spout, capable of liberal libations.

[1] General Carnac, though no blood-relation of the family, left his property to his brother-in-law, my grandfather, Mr. Rivett, on the condition that he assumed the name of Carnac in addition to his patronymic.

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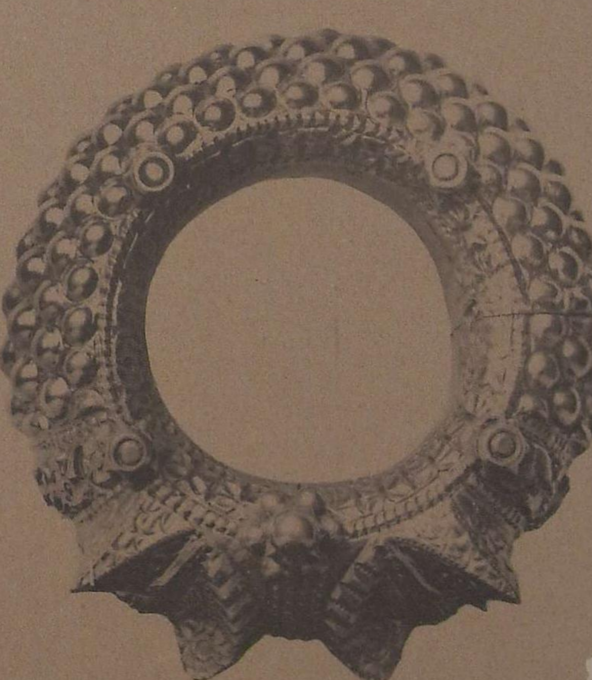
E.13603

100.—Jewelled Jade Vase and Silver-gilt Dish.

Formerly belonging to Lord Clive; from the collection of the Earl of Powis.

101.—Jewelled Tiger Head and Jewelled Hookah Bowls.

Formerly belonging to Lord Clive ; from the collection of the Earl of Powis.



102.—Jewelled Bracelet, Hookah Stand, &c.
From the collection of the Earl of Powis.

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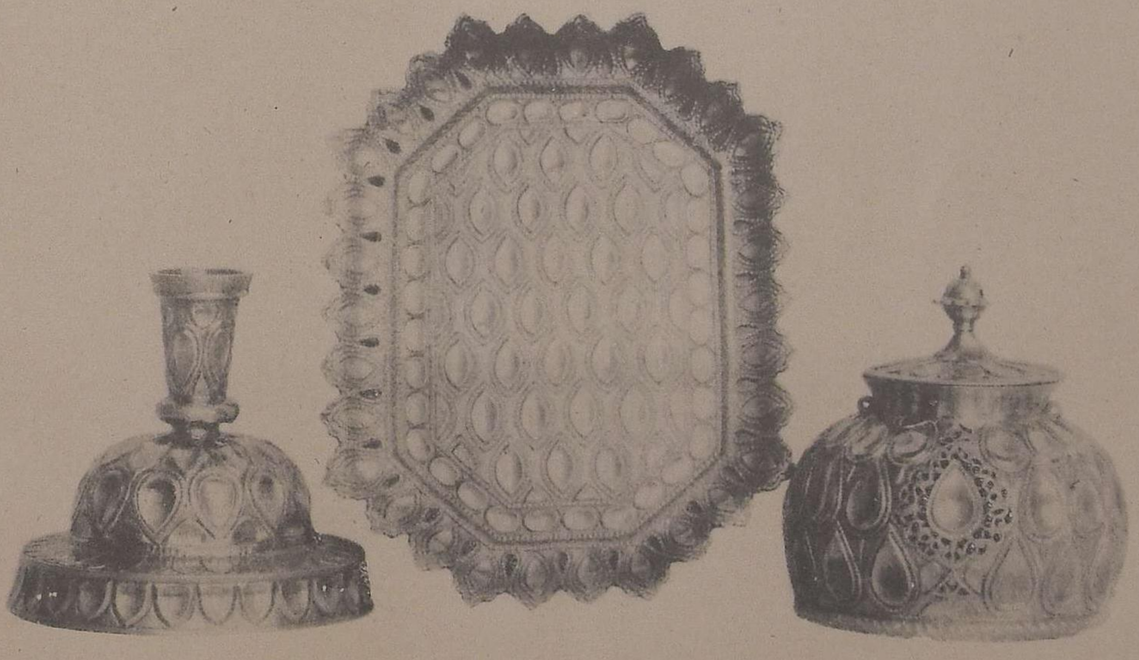
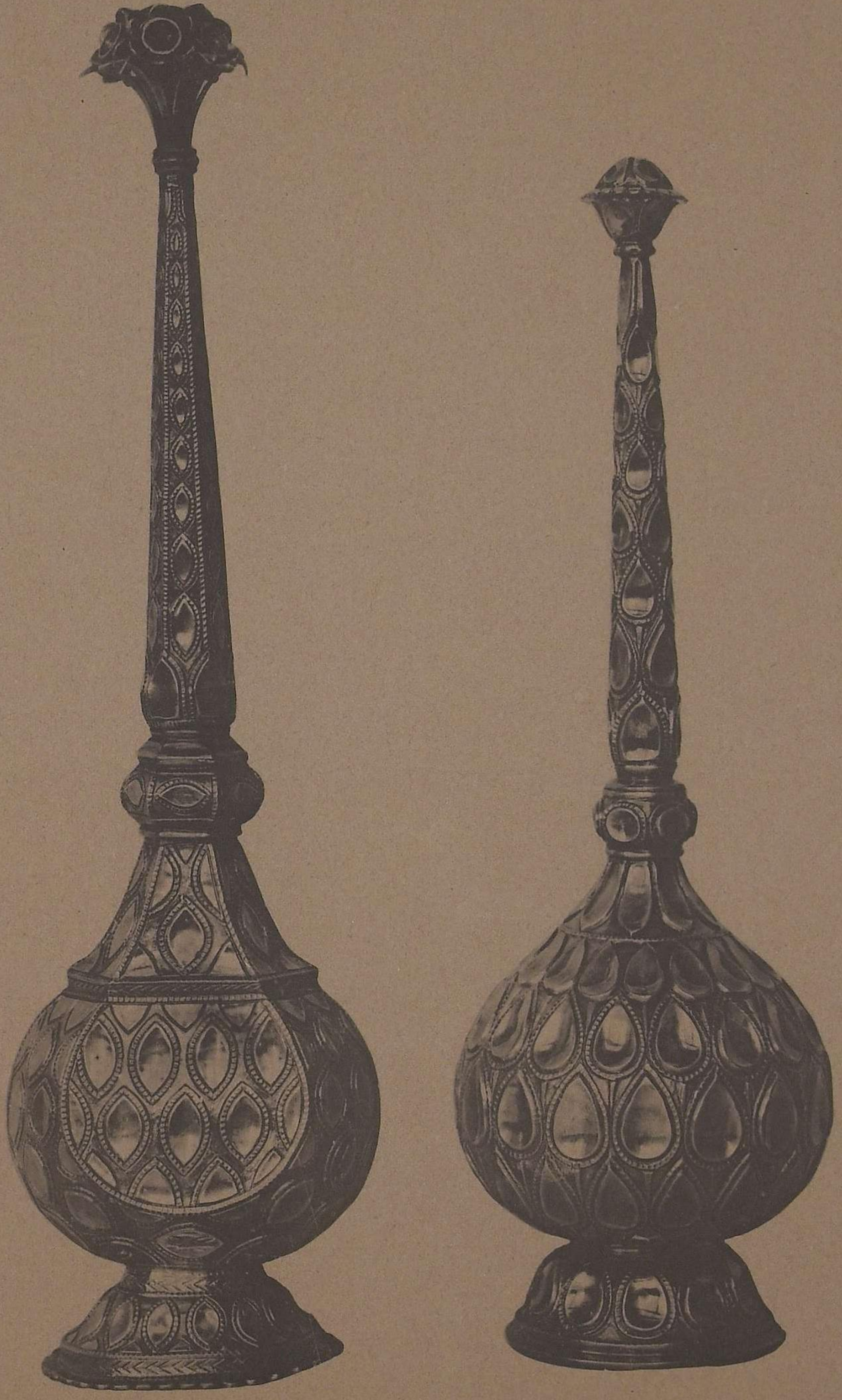
From the collection of the Earl of Powis.



104.—Silver-gilt Ornaments.

Formerly belonging to Lord Clive ; probably portion of a *Durbar* set.

From the collection of the Earl of Powis.



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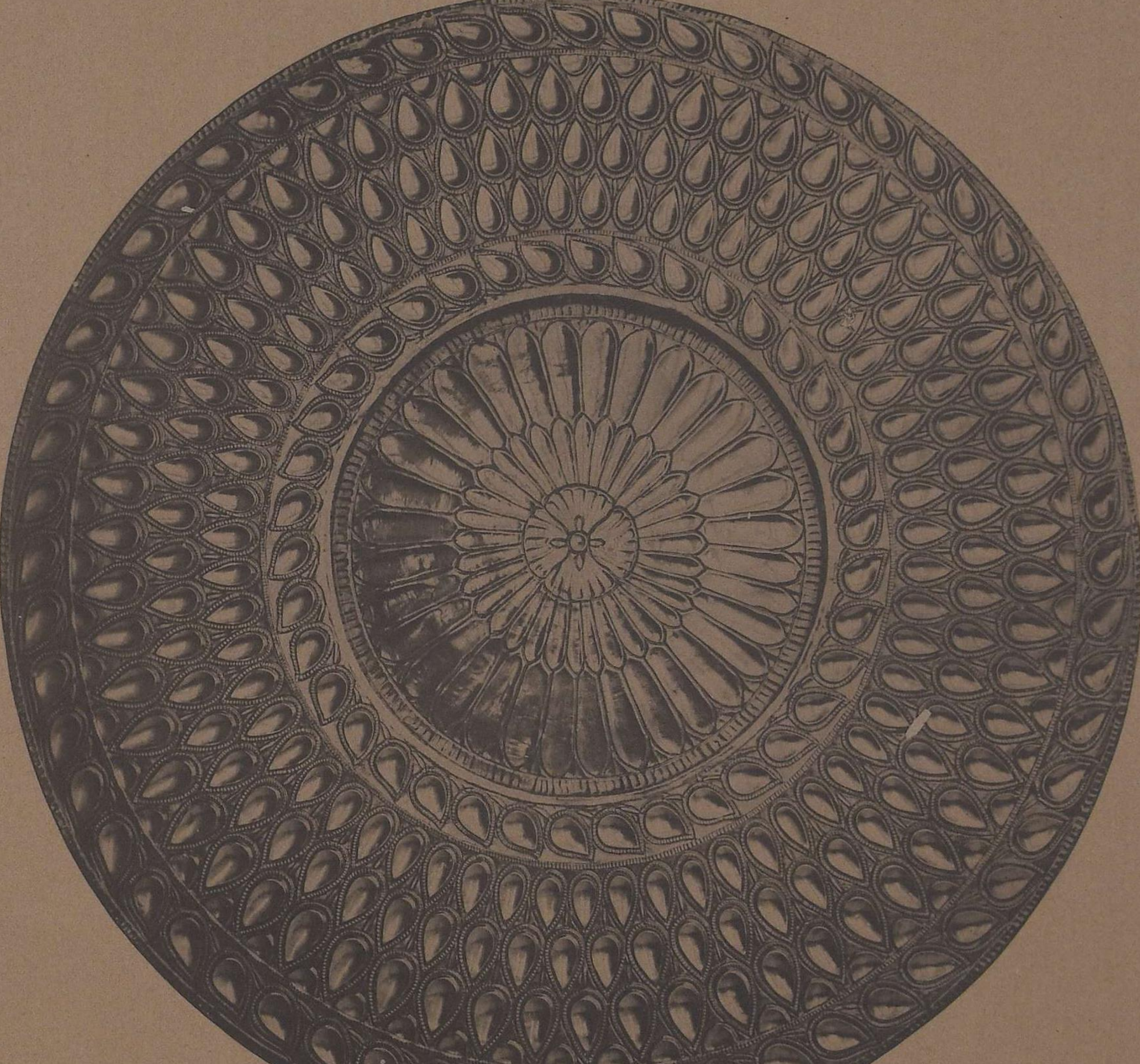
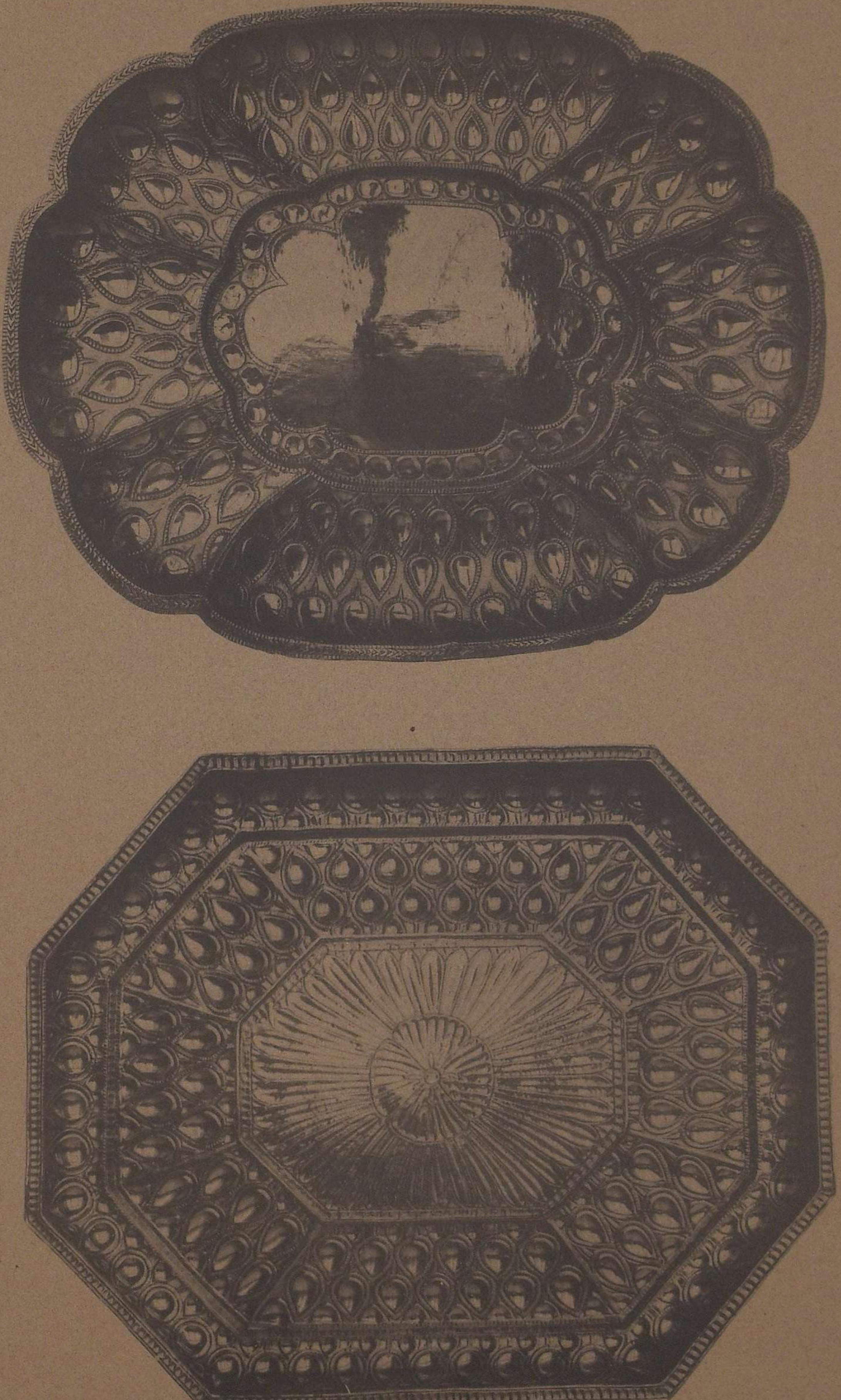
Used in *Durbar*, forming part of the preceding set.

From the collection of the Earl of Powis.



106.—Silver-gilt Platter.
From the collection of the Earl of Powis.



107.—SILVER-GILT PLATTERS.

Part of the preceding *Durbar* set.

From the collection of the Earl of Powis.

108.—Mrs. Carnac,

Daughter of T. Rivett, Esq., M.P. and High Sheriff for Derbyshire; married General Carnac, M.P., Commander-in-chief in India.

From the picture by Sir Joshua Reynolds, P.R.A.

109.—Silver Filigree Work.

Formerly the property of General Carnac, M.P.

110.—Indian Silver Filigree Rose-water Bottle,
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112.—Silver Tea Set of Southern Indian manufacture.

113.—Silver Chased Water Vase.

114.—Silver Filigree Platter.

115.—Northern Indian or Persian Water Vase.

116.—Water Vase from Bokhara.

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ALBUM OF JACOBE,

Master Workman at the Armoury, Greenwich

1590.

It is proposed to publish in facsimile the above-mentioned work as a valuable record of the Armourer's art as practised in England in the second half of the sixteenth century.

The Album contains drawings in ink and colours of suits of armour made by this master for several of the most famous courtiers and soldiers of the reign of Elizabeth.

Amongst these are suits for the Dukes of Finland and Norfolk; the Earls of Leicester, Sussex, Worcester, &c.; Lord Scrope; Sir John Smith, Sir Henry Lee, Sir C. Hatton, &c.

Special interest attaches to this MS., as it formerly belonged to the Harleian Library, and of the suits of armour therein figured some of the finest are still in existence. Of these the following may be mentioned:—Earl of Pembroke, K.G., now at Wilton; George, Earl of Cumberland, at Hothfield; Sir Christopher Hatton, sold last year from the Spitzer collection for £2080; Sir Henry Lee, K.G., Master of the Armoury to Queen Elizabeth and James I.; now in the hall of the Armourers' and Braziers' Company; the Earl of Worcester, in the Tower of London.

Although armour in England was, at the time referred to, fast disappearing from use, the suits shown in the work were all of a high class of workmanship and remarkable for their excellence, no less than interesting as the personal and intimate panoply of some of the brightest stars of the golden age of Elizabeth.

It is hoped that the publication of this unique MS. may lead to the identification of other suits and portions of armour still scattered through the country, and as yet not correctly connected with famous names in English history.

The reproductions will be accompanied by a short note on the MS. and brief notices of the individuals for whom the suits were made.

500 PHOTOGRAPHS OF THE ANCIENT MONUMENTS, TEMPLES, AND SCULPTURES OF INDIA.

THE SECRETARY OF STATE FOR INDIA IN COUNCIL granted permission to use the very large collection of photographic negatives of Ancient Buildings, Sculptures, &c., from all parts of India, now in the possession of the India Office. These illustrate very fully the history and development of the various styles of Indian Architecture from the earliest times, in Buddhist, Brahmanical and Jaina Caves to Dravidian, Chalukyan, Indo-Aryan, and Saracenic temples, mosques, and other buildings. They constitute an indispensable series of illustrations of the art, history and mythology of India, and are of the very highest importance and interest to Orientalists, Artists and others, in University and Art Libraries, Oriental Institutes, &c.

These Indian archæological photographs are regarded by experts who have seen them to be so important for the study of Oriental Art and History that the present work was undertaken to supply a felt want. It is to consist of three portfolios, and is published by subscription.

After the work was commenced, it was found that a large and important collection of photographs in the Imperial Museum at Calcutta was also available, but their introduction has caused delay in issuing the first part. Parts II and III will follow in rapid succession, as the plates have been very nearly all selected and printed.

Part I contains 170 plates, of which 26 illustrate the Bharhut Stûpa; 19, the Sânchi Stûpas; 6, the Sârnâth remains; and 83, the many interesting Gandhâra or Græco-Buddhist sculptures found around Peshâwar. There are, besides, illustrations of Aśoka inscriptions, Bhâjâ Cave Temples, Mathura sculptures, &c. The letterpress refers to all published sources of information respecting the different groups of remains, sculptures, &c.

Part I (170 plates) is now ready. Parts II and III are nearly ready.

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